NEWS AND COMMENT IN THE WORLD OF ART

overs in the ecstasy of midsummer

"Sated with city life and a victim of

settled first at Aasgaardstrand, where

turnal scenes, now showing groups of

figures dancing rhythmically in some

jordside grove, now a cluster of white

lad girls chatting on a narrow

contbridge. Steeped in suppressed

uminosity of the northern summer

night these canvases are instinct with

mystic suggestion, for the habitue of

rafe and restaurant was equally at home by the waters, in the dark wood

and under the far stars. "The Voice of Summer Night," "Women in the Moon-

light," "Lonely," and "Evening" are

notable among the graphic records

of this particular phase of de-

velopment wherein he proves him-

self a lyrist whose mood recalls

tremendous exaltation of

fred Mombert's verse. No one has

pictured the Scandinavian night as has

Edvard Munch. And, true to his innereactions, he has endowed these land-

scapes, with their scattered groups, or

solitary, isolated figures, with a sense

of that indefinable awe, that cosmic

fear from which he has never been

"Unaffected by the robust realism in

"It was my privilege to see Munch

vogue when he stepped upon the scene,

night madness.

By HENRY McBRIDE. T seems at times as though Eugene Higgins might emerge from opaque atmospheres that he borrows from other painters and stand forth clearly enough to be viewed as a poet in his own right. There are two or three pictures among the twenty or so that he is now showing in the Mussman Gallery that encourage one in this belief. His "Greenwich Village" and his "Lonely Road" (I think that is the title) are somewhat muffled but have genuine feeling just the same,

The majority of the other canvases are scarcely more than echoes from the Barbizon school. It is true that we in New York see enough personality in them to recognize at least the authorship when we encounter Mr. Higgins's pictures in mixed shows, but and his "Lonely Road" (I think that's the title) are somewhat muffled but stuff for us.

Advice to a man like Mr. Higgins, ho seems to be standing, like most of the old men in his pictures, hesttating at the choice of two roads, is dangerous and shall not be proffered. On whichever road he decides to travel something will happen to him; he will catch up a trifle with life, and when he has some genuine heartbreaking experiences with this latter he will sudenly forget all about Jean Francois Millet," and will perhaps find that it is possible to be eloquent, even with an perican accent. If he doesn't it is difficult to see how he can hope for true distinction.

The collection of prints by Edvard Munich of Christiania, Norway, has been placed on view in the Bourgeois Galleries. Mr. Munch must naturally be a candidate for international fame. since all artists are that who are aware of themselves at all; but it is not at all sure that the present exhibition will do the trick for him.

Mr. Munch' is known here to a re-

members is thinking them good at the shown. time. They were not, apparently, dis-

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> See my Exhibition of Thirty Inness Paintings

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"Dalcartian Peasant," etching by Zorn, at Keppel's.

cuts in the Bourgeois Galleries show, ambrosial hair, his cleancut counte-Mr. Munch to be the man of force he wante, and ardent sesthetic and social was remembered to have been, but do radicalism, he quickly assumed a leadstricted degree as a robust painter not exhibit him in a happy light either ing position amid the set of young with a forceful palette. Before the as lithographer or etcher. He seems rebels who now scaled Olympus, and war some of his canvases were shown to be no more at home in the medium now descended into the troubled to us in the Scandinavian Exhibition of etching than Manet was-and it is waters of dark Avernus. His experiat the American Art Association and distinctly kind and friendly of me to ences were duplicated in Berlin, where were admired, particularly by painters bring him into company so quickly he became the centre of a coterie There was no loud outcry about them with that concededly great man which included Willy Pastor, Meler-The visiting artists, inspecting the Manet's etchings will always have their rooms, said "These are good" to the value, not only for the "association Munch pictures, and passed on. They sake," but because of the personal searcher of souls, Stanislaw Przyby- of Director This in the National Galery and after a congenial preliminary levy and after a congenial preliminar visiting artists, inspecting the Manet's etchings will always have their Graefe, Harteleben, Franz Servaes, those Scandinavian productions that | de; but at the same time, in all af- Lightly at the Schwarze Ferkl, and chat we strolled across to the Hall of were left after the elimination of the fection, it can be granted that he was group by Zorn, the one northerner who not much of an etcher. With equal gained underlable renown. But affection, no doubt, the world of print even with the commendation there was lovers will accept Mr. Munch's black a doubt if Munch could ever be gen- and white performances later on, if he eral enough in his humanity to gain a paints his way into public favor. The footing with Zorn. The present writer, door of the house that is still closed, I of Strindberg's Inferno-Edvard Munch | him as we sat in the gallery or moved for instance, already forgets the Munch believe, to Poe. will not yield to him. pictures of a few days ago. All he re- however, because of the prints now

The subjects are far from being entinct enough to have represented an ticing. Every other one seems to be epochal experience for him. Zorns, a "vampire" of some description. however high or low they may be rated "Vampires" are all very well in the by individual critics, are not so easily movies, but who really takes a deep, serious interest in them? Mr. Munch The etchings, lithographs and wood- might retort: "Ibsen," for there is a superstition among the circles that try to justify vamperism that Hedda Gabler was one. But was she? She had the grace, when she discovered she was incurably wrong in this life, to shoot To Purchase herself with a pistol—a thing no vampire does. Vampires people to use pistols. Hedda, too, was ore than perverse-she was brilliant Mr. Munch's creatures, alas! are of the plain, ordinary movie variety, and are incapable of stirring more than a

movie audience. There are one or two studies of animals that have an attractive cleverness. The lines have the suavity that comes from long practice, but the animals, as animals, are little more attractive than the vampires are as vampires. One of the best is a "Tiger, No. 57." but the tiger's face bears a strong resemblance to some human being well known in politics, I forgot whom, but not he who is known as the "Tiger" in France.

Christian Brinton, who has had the pleasure of a personal acquaintance with the artist, writes the enthusiastic preface to the catalogue. Much of this may be quoted for there is nothing THE SUN so much deplores as the searcity at present of international artistic heroes and if anything in the rapid, salient stroke of needle or way of publicity may assist Mr. crayon, and those rich appositions of Munch to be one THE SUN is disposed black and white which are the glory

to help. Mr. Brinton writes; public the work of Munch has long impressions of the evening. decorations for the University of Chris- executed in Berlin in 1895.

emporary Scandinavian art.

ere actuality." Edvard Munch is typically urban, a finally succumbing to the troubled man of the town, not the country, a spell of the senses and the soul. child of modern life and feeling in Shrinking from a world of definite meet and blend. Born December 12, where spirit and fancy reign supreme 1863, at Loiten, Hedemarken, the son At heart an emotional romanticist, he of a physician, the lad's parents short- quickly forsook his master, Krohg, to ly removed to Christiania, where he follow the shadow haunted pathway of ling the garden, of which he is justly began his artistic training at the Royal Poe, Baudelaire and Felicien Rops. School of Design and later studied "You will have to travel far in the with Christian Krohg, and in Paris field of graphic production in order ' eve of the indefatigable Amalia. his teens he became identified with positions as Edward Munch's 'The at Kragero, his other and larger place that group of Christiania artists and Kiss, 'The Vampire,' 'Jealousy,' 'Con- further down the fjord, is a different men of letters who are pictured with solution, and those stark death cham- man from the Munch you meet in cafe.

it was mainly owing to their efforts the University, where he had just put and their championship of the young in place certain cartoons for the large Norwegian that the Berlin Secession mural panels which were fated to discome into being.

un.e. and ardent resthetic and social

No matter where he was, whether in which were not formally installed un-'hristlania, Berlin or Paris-the Paris; til four years later. I vividiy recal worked unremittingly. A series of im-portant canvases, at the head of which discussing the compositions from

untouched alike by the vibrant shimmer of impressionism, Edvard Munch stands an isolated figure in the varied panorama of modern art. His subject matter is personal, is based entirely upon his own individual reactions psychic and æsthetic, and his technique is typically free and indigenous. Northern in his imaginative fervor, his temperamental restlessness and his strange fusion of lyric exaltation and deep rooted pessimism, he is yet simple, almost childlike at heart." frequently during the summer of 1912 when I was engaged in selecting the

paintings for the Scandinavian Art rupt public opinion in Norway and "The Sick Girl" and "Spring." every angle and every conceivable placed him, though yet in his twenties, point of view. And never shall I for-



Rhages Vases, Persian Art, at the Bush Terminal sales building.

among the foremost artists of the day. I get his undisguised delight when, as Painting in oils did not, however, satisfy the young man's restless creative temperament. He craved that freedom of expression which comes with the of a freshly pulled proof. Wherever "The first exhibition in New York he chanced to be, Munch would draw of the lithographs, woodcuts and etch- or etch. Seated in the cafe, he would ings of the Norweglan painter and deftly slip from his pocket a plate and graphic artist, Edvard Munch, is an dash off a characteristic drypoint, or event of significance in the art world, alone in the stillness of his room he Virtually unknown to the American would jot down from memory casual ocen a storm centre in his own coun- haunting eyes of the Poet Obstfelder try and about him has raged a battle the eagle glance of Strindberg Eva Cunotable for its duration and bitter in- docci and her violin, Hans Jaeger with tensity. Like Hodler in Switzerland his half drained glass of absinthe on and Willumsen in Denmark, with each the table, Ibsen, Henry van der Velde, of whom he shares not a few points the volcanic Nietzsche-he noted them in common, Munch has at last won his all with searching perception, not forfight for acceptance, both popular and setting his own ardent, sensitive counofficial. His impressive series of mural tenance as revealed in the lithograph

tiania have finally been completed and. "Yet neither were the paintings nor put in place and he is to-day recog- the graphic work long restricted to an nized as the foremost Norwegian interpretation, however free and perpainter and one of the leaders of con-temporary Scandinavian art. Sonal, of the outward and the objec-tive. That purely physical universe For some years past it has been which in the art of Christian Krohg the fashion to speak of Edvard Munch well nigh oppresses us with its sense as a realist, a follower of that rigorous of weight and sheer terrestrialism, is naturalistic tradition which, during the translated by his pupil into a world of eightles of the last century, found ex- psychic evocation, of dreams and dark pression in the pages of Emile Zola fantasies over which is not infreand the paintings of the redoubtable quently spread the scarlet trail of the Norseman, Christian Krohg. Realism - serpent, the stamp of sex and of sin. was, however, merely Munch's start- This son of a physician whose mother ing point and to-day as we survey his died when he was but a lad and troubled, yet aspiring achievement, we whose sisters suffered from constant find in it little save passion and im- ill health, came all too inevitably by agination, a dynamic graphic intensity his taste for the morbid and the and a gift of personal vision and in- pathological. Endowed with a superterpretation that freely transcends sensitive nervous organism, he cast about him for some means of escape, "Unlike many of his compatriots, some form of solace or compensation, whom numerous latter day currents reality, he sought refuge in a realm

under Bonnat. While scarcely out of find anything comparable to such comsuch unflinching frankness in Hans ber scenes wherein his mastery of

we strolled out together, he chanced a overhear a painfully conventional ndividual exclaim: 'Well, they are wful, simply awful; but I just had

the Hall of the University, and after in early lunch at the Victoria Hotelhe has long since abjured the Grandwe stepped aboard his new motor boat the Martha II., and headed down the jord for Hvidsten, where he occupies commodious villa screened by pines

"The following day we met again in hill. After getting on friendly terms foreign artists.

dependents has just been received. It as follows: In appouncing the fourth annual exhibition of the Society of Independent Artists the directors wish to reaffirm the purpose of the society, namely, the ho'ding of an exhibition each year, to which all may contribute (no jury)

of the same turbulent

and in which no distinction shall be made among the exhibitors (no prizes). The three exhibitions which the sothere should be one great annual artist can show what he wants to writes in the New Republic: show, independent of the sifting out

The official announcement of the In-



Hudson River Scene, by Homer Martin, on view at the Schultheis Galleries.

with a sprightly fox terrier and a handsome Gordon setter, and inspectproud, we sat down to a comfortable cinner prepared under the solicitous

"The Munch you see at Hvidsten, or museum or studio. The countenance Jacger's Kristiania Boheme. With his black and white equals that of the scarred by intensive struggle and suf-

the same time will be serving in the something altogether different from development of American art if they the order obtained by submission to a urge all artists in whose work they theory of painting. One springs from believe to become members of the so- a personal conviction; the other is enclety. The level of the exhibition should be raised as high as possible by tend to feel strongly the necessity for contributions from all the strong the former, and, if they be French-workers in the country. No attempt men, to believe intellectually in the will or can be made to keep out ex- propriety of the latter. hibits considered bad by one person or

Old and new exhibitors will be work-I imposed by the artist's inmost sense ing for their own advantage and at of what a work of art should be, is folned by authority. Modern artists

"Look at a picture by Cezanne or

tior of forms and colors. The artist prejudices, his peculiar way of seeing and feeling, his whims, his fancies sense of design. Yet the picture is personal. In the first place a picture must be an organic whole, but that that happens to possess the artist's

of spontaneous symbolism. While while his bitter fight with the univer. in bringing about a fuller understandechnically he may at times appear sity authorities, and the innumerable ing of contemporary art. It is this efnever fails to convey the inner sig-him since his first appearance as a every artist must give his help. liftcance of a subject, whether it be professional artist when he was but The exhibition of 1920 will be a frail, childish soul battling fruit- 2e years of age. Scattered about the at the Waldorf-Astoria Hotel, New essly for light and life, or a pair of walls and resting on the floor are all York, from March 11 to April 1. . manner of unfinished studies and sketches, for the genius of Munch is ithographer or other worker in the ever in a state of creative ferment, graphic and plastic arts) may become that world weariness which is the bit- His art has never been reduced to a ar active member of the society and ter portion of sensitive souls, Munch definite formula. His outlines are not contribute to the exhibition upon payfixed and his color seems to take on ment of a year's dues, which this year he painted a memorable series of noc- fresh emotional significance with each will be \$10. This sum must be resuccessive composition. He has often ceived by the treasurer not later than painted or drawn the same subject a January 10, 1920, in order to reserve u number of different times, each version place in the exhibition. Two works of being typical of his own inner unrest, the smaller sizes or one of larger size his still unappeased asthetic striv- may be shown by each exhibitor. A "On the occasion of my first dinner limitations,

Frenchman Vallotton, and frankly fering, brightens as he chats volubly by many persons. It has been by its by Picasso. What could be more or surpasses him in the power of psychic of the brave days in Berlin or Paris, principle of giving every artist equal derly? Cubism is nothing but the exuggestion. In each of his chosen when he belonged to that valiant little opportunity that the society has altered manifestation of this passion media, whether etching, lithography or band who did not fail to leave their ready achieved an appreciable success for order, for the complete organizawood engraving, either in monochrme mark upon the art and letters of their in gaining recognition for workers who flor of forms and colors. The artist or in color, he reveals the same gift generation. He seems to forget the had not before been heard from, and has subordinated his predilections and The exhibition of 1920 will be held

> Any artist (painter, sculptor, etcher, later notice will state exactly these

to the public in the Print Galleries of Self Portrait, by Munch, in the Print Exhibition, Bourgeois the Brooklyn Museum on Wednesday, Galleries. December 3, to continue through the

at Hvidsten we lingered congenially at | The preceding exhibitions have not the table, and afterward set out afoot paid for themselves through the dues Arms, Adolph W. Blondheim, Theothrough the forest to visit the site of of the active members and through the dore Bolton, Edward Borein, George some ancient yiking graves on the gate receipts. The deficit, while small, E. Burr, Roland Clark, Elizabeth Coinountain side not far from the water's has been made up by persons who be- well Frederick K. Detwiller, Kerr Ely, edge. He strode ahead, turning now lieve in the work of the society and J. S. Eland, Robert Lee Eskridge, Agand then to call my attention to some want to see it continue. For such nes B. Fernbach, Sears Gallagher, Ossylvan effect which he particularly persons, not necessarily artists, who car Gieberich, Anne Goldthwaite, Moradmired, and at the end of half an desire to give the society their ad ris Greenberg, Arthur W. Heintzelhour's tramp we came upon a series of without taking part in the exhibitions, man, Childe Hassam, Eugene Higgans, rude moss covered mounds. Clamber- a class of associate members exists. Bertha E. Jaques, Troy Kinney, rude, moss covered mounds. Clambering up the sides we settled ourselves Their dues are \$10 annually and they Charles P. Larson, Selma Lee, Chester on the crest of the largest of these receive the general notices and Leich, Beatrice S. Levy, Margaret low lying pyramids. And as he sat there bareheaded, the scene bathed in season tickets to its exhibitions. The Merril, William Meyerowitz, Marylka the diffused radiance of a typical north- active members are strongly urged to Medjeska, Ross E. Moffett, Roy Partern summer night, he seemed the intaining the support of as many as- nell, Frederick Reynolds, Ernest D. carnation of that restless, militant spirit which characterized the berserks sociates as possible. of the past. The old order had long

Exhibitors are requested to furnish Schneider, Ralph Fletcher Seymour, since vanished, but he still preserved, photographs of their works for the Henry B. Shope, J. Blanding Sloan, alike in his art and his life, something publicity committee to use in news- Senor Ismael Smith, Lee Sturges, Carl questing as-questing as-that a good supply of such material be Verries, J. C. Vondrous, F. Weber, on hand at the office a month or two John W. Winkler, Henry Winslow in advance, as it is always needed to and C. Jac Young. Hustrate art'cles appearing before or during the exhibition.

All communications should be adfressed to A. S. Baylinson, corresponding secretary.

Clive Bell's respectful attitude oward cub'sm is not surprising in portant one which has ever come up itself, it is only surprising in that the at public auction. So important is the artele in which he shows it has been collection that after Dr. Jessop's death. allowed to appear here. Most publica- when I was consulted after it had been tions 'n America jumped to the amusciety has already given consisted of ing conclusion that cubism was im- 1917. I recommended that it be rethe work of artists who believe that moral, and with reawakened Puritanism buried their heads in the sands showing of art in which every ten- unt'l the storm should pass over. But quired by some museum, to this coundency can be represented, where each the storm still lingers, and Clive Bell

"Whoever may have rescued Europrocess of juries, which, however well pean painting from the charming disconstituted, have always made mis-order of the age of reason, there can takes, and bad mistakes, either through be no question as to who saved 't the shortness of time for judgment or from the riot of impressionism. That through antagonism toward one or an- was the doing of the post-impressionother type of art. The exhibitions of ists headed by Cezanne. Forms and the society have therefore had no other colors must be so organized as to comcharacter than that of giving a sort of pose coherent and self-supporting concramic view of American art at wholes; that is the central conviction a gallery in which they will find a the time, all schools and all sections of which has inspired the art of the last place at Washington the public the country having been pretty fully twenty years. Order, that has been and snugly nestled on the slope of the represented, as well as a number of the watchword, but order imposed from within And order so imposed, order Museum, which acquired the Canfield

> of the prints. Of the portrait of Mrs. Theodore Atkinson by the early American minter, Joseph Blackburn, there is his description in the Bulletin of the eveland Museum In the portrait of Mrs. Atkinson we see depicted a Colonial lender of social life who, if she did not have "all the

glood of all the Howards," had its England equivalent, since she was the daughter of a royal Governor of New Hampshire, sister of another, and wife of the chief justice and richest man of the province. Her pose and expression suggest that she felt sure of her position in society, but it must be admitted that her face is not particularly patrician. Her parents were John Wentworth and his wife Sarah Hunking, and she was born in Portsmouth, July 4, 1709. She carried first Samuel Plaisted, a member of an influential family, who died in 1730,, and in the following year Hannah Plaisted became the wife of Theodore Atkin-on, fourth of the name and a Harvard graduate, who acquired treat wealth through fortunate inestments in New Hampshire real esate. As an Indian fighter, secretary of the province, councillor and Chief Justice, he held a position scarcely inferior to that of the Governor. brother-in-law, and his popularity was such that although a Tory during the Revolution his property was not confiscated. Mrs. Atkinson died in Ports-mouth December 12, 1769, her only son having predeceased her by six weeks. It is interesting to note that Blackburn also painted portraits of her husband and son and Copley one of he son's wife, and that all of these portraits are now in public ownership. The Cleveland Museum has just acquired this portrait, as well as Black-burn's portrait of John Brown,

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Exhibition of Etchings

whole may be made up of anything

mind. Now look at a picture by

Baudry or Poynter, and you will see

the last word in painting by precept.

The virtuous apprentice has stuck to

the rules. He has done all that his

teacher bade him do. And he has

done nothing else. David ought to

be pleased. Pray, M. Lhote, give him

Fifty-two oil paintings, principally

war subjects, arrived from France yes-terday and will be exhibited here this

winter. They are the work of Platt

Hubbard, a young American artist who served as a Captain in the Red

Cross during the war. Mr. Hubbard,

who is staying at the Manhattan

Hotel, has just returned from France

after several months work in the devastated regions. His collection in-

cludes portraits of soldier types, land-

scapes and views of the ruins of fa-

mous buildings, notably the Rheims

Cathedral. After exhibiting his work

here Mr. Platt expects to return to

Paris, where he has maintained a

The new poster by Charles B. Falls

for John Drinkwater's "Abraham Lin-

coln" has been placed by the Metro-

politan Museum of Fine Arts in its

library as a splendid example of poster This makes the second contribu-

tion by Mr. Falls to that library, the

first having been his poster of Fay

Banter in "East Is West." Inciden-

tally William Harris, Jr., producer of

"Abraham Lincoln," thinks so highly

of the new Falls poster that he has

Notes and Activities in

World of Art

The following is the list of exhib-

tors who are represented in the fourth

annual exhibition of the Brooklyn So-

ciety of Etchers, which will be open

Rosalind Abramson, John Taylor

Roth, Margary Ryerson, Otto J.

In regard to the Jessop collection of

lithographs by Whistler, which were sold by the Anderson Galleries last

Thursday, Joe Pennell has this to say:

Whistler lithographs is not only the

last important one but the most im-

sent to Christie's and catalogued in

moved from sale and that it should be

sent, in the hope that it might be ac-

try, as the print galleries of Europe

bought nothing during the war. None

of them, not even the British Museum

to which Thomas Way presented his

collection-and "collection" is the right

word-contains so many fine, so many

signed proofs as this. Mr. Freer may

have as many signed proofs, but I

know nothing of his prints, have never

been allowed to see them. But as he

has given them to the nation and built

through his generosity will shortly

have access to them. The Brooklyn

collection, has the finest access'ble set

n this country, many of which were

chosen for Canfield by Whistler. The

Chicago Art Institute also has most

"I believe that this collection of

studio for ten years,

top marks."

Muirhead Bone

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